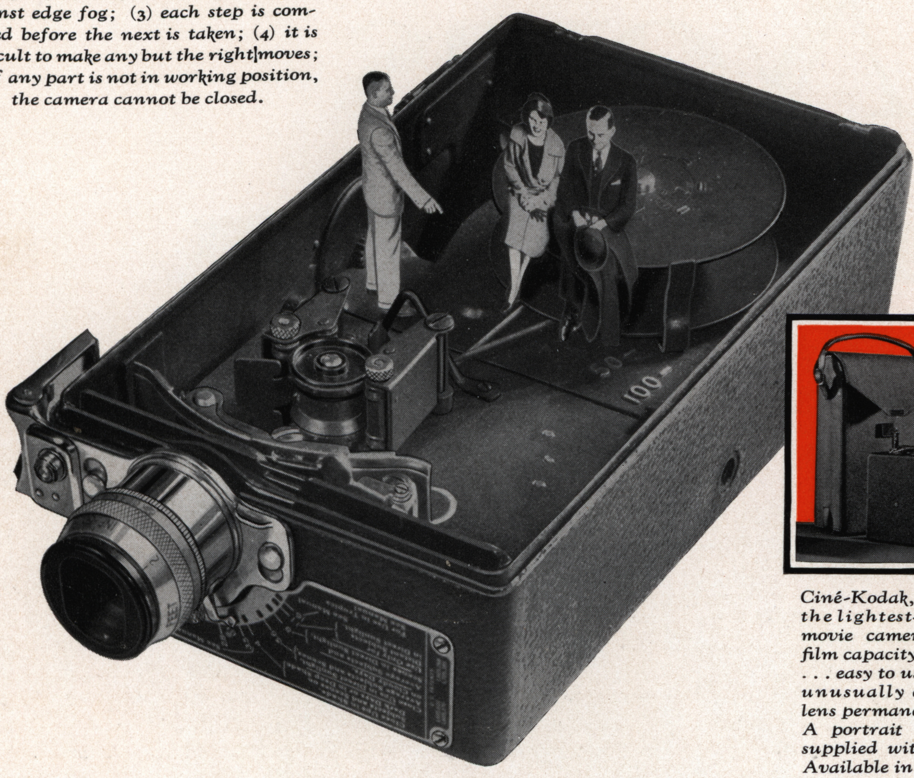
The CINÉ-KODAK News

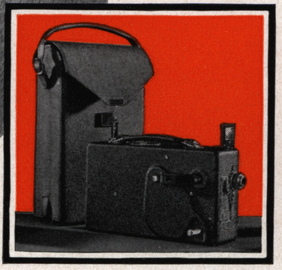
APRIL-1931

Ciné-Kodak

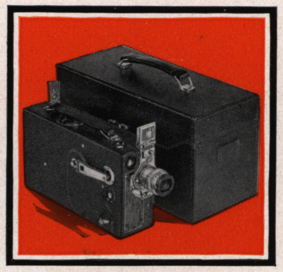
has plenty of finger room for quick and easy loading

Five features of the Ciné-Kodak make loading quick and easy. (1) There is plenty of room for necessary movement of fingers; (2) the film is fully protected against edge fog; (3) each step is completed before the next is taken; (4) it is difficult to make any but the right moves; (5) if any part is not in working position, the camera cannot be closed.





Ciné-Kodak, Model M, is the lightest-weight home movie camera of 100-foot film capacity. Easy to hold . . . easy to use. There is an unusually efficient f.3.5 lens permanently attached. A portrait attachment is supplied with the camera. Available in black genuine leather only. Price, complete with leather carrying case, $75.



Ciné-Kodak, Model K, f.1.9, makes telephoto movies and Kodacolor, as well as black and white. Two finders . . . waist-height and eye-level. Interchangeable lenses. Half speed device. Camera and combination carrying case finished in black, gray, blue, and brown genuine leather. Price, with f.1.9 lens, $150; with f.3.5 lens, $110, f.4.5 long-focus lens, $45 extra.

LOADING a Ciné-Kodak calls for no extra measure of patience—no special dexterity. For instance, there's plenty of room for one's fingers in the compartment where the roll of new film is inserted. And there's ample space to thread the film through upper and lower sprocket clamps, to make both loops, and to place the take-up spool on the spindle.

Another point. Each necessary step in loading is completed before the next is even begun. No need to back-track to see that everything is in place before the final lock-up. And the cover cannot be replaced unless each part is in its proper working position.

Perhaps you haven't yet seen Model M or K Ciné-Kodak. Either model is well worth a critical examination. You're sure to pronounce them outstanding examples of precision and simplicity.

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EASTMAN KODAK COMPANY
Rochester, New York

The
CINÉ-KODAK
News

Published Monthly in the Interests of Amateur Motion Pictures by the
Eastman Kodak Company, Rochester, N. Y., Volume 7, Number 11.

APRIL 1931

What About April?

Filmable reflections from this spring's photographic mirror

AS THIS PUBLICATION, in the majority of cases, will not reach its readers until after Easter, picture suggestions for the occasion would be rather pointless. Which is regrettable, as opportunities for movie making are numerous on Easter Day.

A segment of this belated inspiration is yet practicable, however; and this is to film the sartorial wonders so recently emerged from the style-chrysalis of the season. Look back through the snapshots of ten years ago, and you will discover that the modes of 1920 are just as mirth-provoking today as bustles and straw sailors were at that time. The evolution of clothing is hardly noticeable, except to one's budget, until the costumes of a few years back are recalled. Which suggests that you film the church- or home-going throngs of some coming Sunday. Before the passing of a decade, these shots will arouse chuckles from your audiences. Film the family, too, in their new spring outfits. And, as the current automobile designs will parallel the endless development of apparel, you might well get a few shots of these "ultimates" of vehicular sophistication. Add to these scenes from season to season—you'll find them valuable material before your movie camera is a great many years older.

Enough of fashions—now to worms!

April is a month for anglers, and worms have an important bearing upon the popularity of fishing—a sport highly productive of interesting movies. Hosts of people spend hours before the windows of sporting outfitters dreaming themselves into the costumes displayed—thrilling with the waxen figures over the mounted trophies they (or the manufacturers) have caught—drawing deep lungfuls of the balsam-scented air of imagined mountain streams—oblivious to the squawkings of raucous taxicabs and the carbon monoxide zephyrs of city streets. What is it that holds their enthusiasm in check so that their fishing adventures never develop beyond the imaginative stage? The wily merchant does not show it in his window. No indeed. But it lurks in the background of every non-fisherman's, and particularly non-fisherwoman's, mind. Nothing else but the lowly worm!

It's a passive antipathy, stirring no hatred, but productive only of a distaste for having them about or skewering them on a hook. Ugh!

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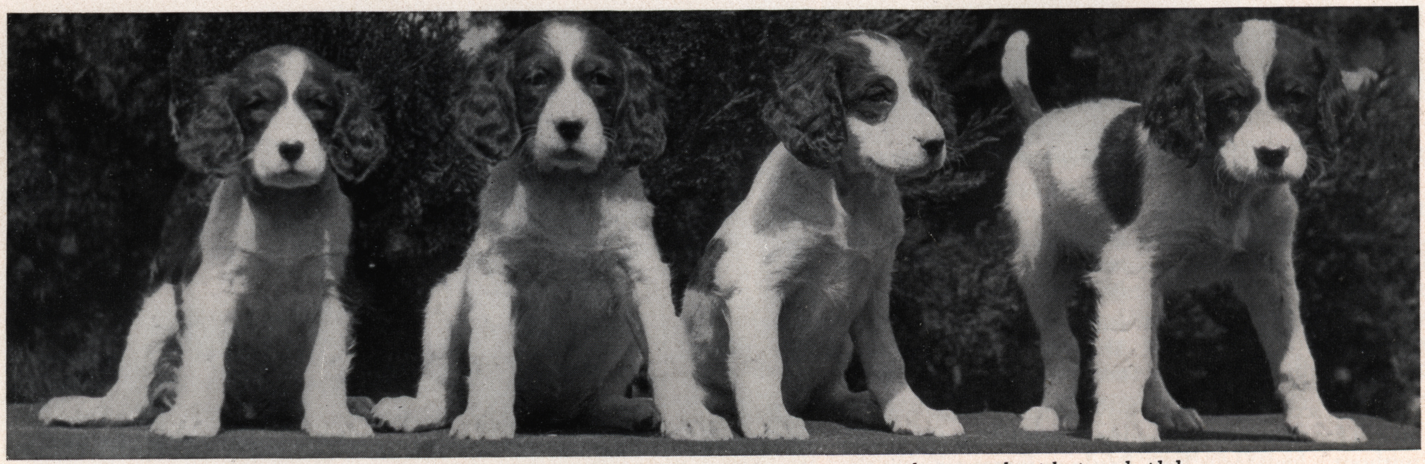
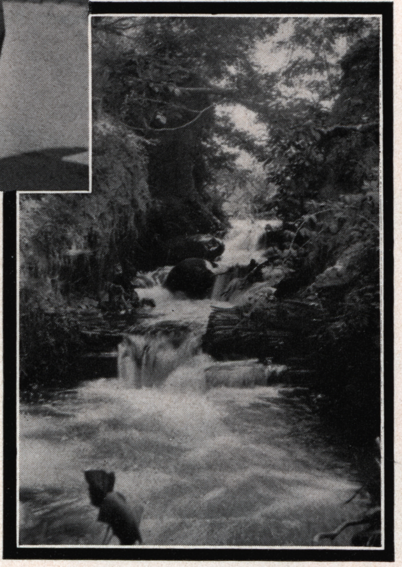


There will be something doing any moment now! Three of them are setters—the one to the right is undecided.

Scanned and Donated to Archive.org from the Collection of Darren Nemeth 2026

Left: Coyness in the brown derby days. Outlandish as these costumes now appear, today's mode may some day seem equally ridiculous.

Below: Streams are never more attractive than in the spring. Close-ups will make Niagaras of the tiniest waterfalls.



As a result, these anti-wormers stay at home, missing a lot of ultra-violet rays, good fun and interesting movies. For it may be inconvenient to hook, play and net a fish with one hand and make a movie of yourself doing it with the other. And it strains the bonds of friendship to ask a fellow fisherman to drop his rod in favor of a camera when the fish are biting.

In the thousands of words written on fishing movies, never a thought has been given to just who is going to make these films. Who else but the worm haters? They will have a splendid time, help eat the picnic lunch, and offer verbal and film corroboration of the dimensions of the fish you caught or almost caught.

Certainly this is the time of year when things move out of doors—when people who live in the country are glad they live in the country, and city dwellers study timetables. Every week-end and holiday sends endless files of cars rolling countrywards. Life begins anew. Fluffy chicks, awkward calves, colts and lambs, cunning puppies and kittens—the younger generation of our domesticated fauna—all are enjoying their first glimpses of a bewildering world, and looking as lovable as possible in doing so. There are no better actors for your home movies than these. They require no rehearsing and need no cues. Merely point your camera at them and almost every foot of film will be delightful.

Dogwood blossoms and singing cascades of spring-freshened streams are just begging to be added to your movie library. Sports are getting under way. Baseball, track, field events, golf, and regattas are all potential subjects for your movie camera.

In sports alone there are countless opportunities to be filmed.

Above: It looks as though the ball is due for a ride out of the cow pasture. There's a full reel of "human interest stuff" in every back lot ball game.

Right: Happy days are here again! The anglers are at it—and it's a prize subject for your film library.

If baseball is your choice, you'll want a long-focus lens for filming many scenes of big league play. The announcer, scoreboard, close plays at first and the plate—all call for close-ups impossible to make from the stands without a long-focus lens. Easily as interesting are the sandlot games of neighborhood youngsters. Here you can capture the determined expressions of each freckle-faced batter, grim countenances of opposing pitchers, disturbing cavorting of the players on base, hefty wings of embryo Babe Ruths, and all the rest. If the game ends in an argument, as these contests often do, so much the better.

Track and field events prove absorbing screen subjects, whether or not you are able to work any continuity into their picturization. Here again you may be unable to get sufficiently close to the performers without the use of a long-focus lens. The dashes can be filmed from start to finish. The distance runs at the beginning and end. Where there are several heats for the same event, rearrange your sequences so that all the shots of each race are grouped together.

Regattas, particularly of oarsmen, are unusually thrilling, and also difficult to film. The tenseness of the actual race is largely based upon a knowledge of just who is ahead of whom. One original way of indicating this in home movies is to secure pennants of the competing colleges and intersperse shots of them, arranged to show the relative positions of the different shells, among the various shots of the regatta. This might easily be done weeks later by placing the pennants on a table, and preceding each new view of the race with shots of the pennants arranged in position duplicating those of the different crews.

Golf movies are deserving of individual treatment. In some forthcoming issue golf will be taken up in this manner.

What about April? Why, it's just chock full of absorbing incidents which are grist for the mill of every camera wielder, for Kodacolor filming as well as for black and white. If it is to be black and white movies, by all means use "Pan" film and a color filter for increased beauty of all shots except close-up portraits.

Donnie Goes Aloft

The story of the world's youngest glider pilot « and something of gliders, themselves

MOVIE MAKERS should be interested in gliding—latest, simplest, and safest method of getting up in the world—for both personal movie making and gliding are the popular amateur expressions of a parent industry. Movie makers should be *especially* interested in Donnie Crawford, glider pilot and balloonist extraordinary, for Donnie is but five years old! And Donnie has been looking down on the rest of us from the basket of a balloon or a glider seat for all of a year.

Above: *Donnie's Dad, Donnie, "Contact," his mascot, and Roland J. Blair, flyer, as Donnie tells the world how to pilot a glider. The pup does not seem at all impressed.*

Left: *Donnie at the helm and going places. Looks easy, doesn't it?*

Right: *Donnie gets a few pointers from Dick Grace, famous stunt flyer of the movies. P. and A. Photos*

Donnie is the Junior member of the family of Dr. Don Crawford and the East End Exchange Gliding Club of Cleveland, Ohio. The club is equally active in both filming and soaring. In fact, its members are instructed with the help of the Club's Ciné-Kodak and Kodascope. As the embryo glider pilot is yanked aloft for his first brief flight, a Ciné-Kodak records his journey. Perhaps he lands slightly nose on—the glider's nose! Observers tell him he pushed the stick forward. He solemnly swears he did nothing of the kind. A few evenings later, through the medium of the screen, he sees himself snapped aloft—gliding easily along—and unconsciously pushing the stick forward as he takes a firmer grip on it just before landing. Which is the last time he will do *that*! The testimony of eye witnesses he may not believe, but that of the Ciné-Kodak is irrefutable. In this manner are Club beginners at gliding turned from the path of beginner's bad luck to graceful and exhilarating glides of perfection.

But—this is Donnie's story. You'd like Donnie—in case you haven't already concluded as much after seeing his picture. Donnie is a regular boy. He thinks no more of a glider solo than you do of topping "fifty" in your car—although Donnie's flights are necessarily of short duration and made only under favorable conditions. For Donnie is a veteran. His first flight, made at the National Air Races in Cleveland in the fall of 1929, was one of 85 feet in length and 12 feet in height. His longest flight to date was one of 152 feet. Donnie also owns a 1,000 cubic foot jumping balloon. Contrary to popular belief, jumping balloons are not jumped *from* but jumped *with*—which, though poor English, is the exact distinction. A jumping balloon is inflated with enough coal gas to give it an upward pull of one pound less than the jumper's weight. The balloon is attached to the jumper by a small parachute harness. The jumper jumps—from the ground—and the balloon's lifting power, being instantly increased to exactly one pound more than twice its former lifting power, starts skyward. Of course, the jumper's weight soon brings it down again, but with a fair carrying wind he may cover several hundred feet and attain a height of thirty to forty feet before landing.

Yet with all this evidence to the fact that Donnie, or any other normal youngster, may safely be air-minded, you perhaps still feel that gliding is not the way to raise children. And that this publication's policy of concerning itself more with subjects readily "filmable" than with scientific studies of aerial navigation has been abandoned.

(Concluded on Page 9)

Ciné-Chat

Gathered from our mailbag and notebook

FROM OUR processing stations comes warning for those who send in film without filling in their name and address on the cartons. Many of these film orphans never *do* get adopted. In most cases, we learn, this oversight results when customers take their films to dealers for them to forward to us, the supposition being that the dealer will fill in the customer's name and address. And so he would, in the proverbial 999 cases, did not other customers interrupt him at his task—which, by the time he is free to return to it, may easily have slipped his mind.

Play safe—fill in your name and address on every film carton as soon as you purchase it. Then, whether exposed or unexposed, processed or not processed, anyone handling or finding that carton will know that it is yours.

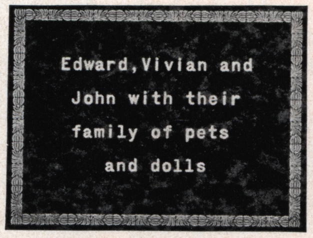
GENTLE PROTOCOL from Mr. Ralph W. Shaw, Jr. of Burlington, New Jersey, apropos of catch-as-catch-can home movie projectionists:

1. *He who projects a movie without previously editing his films for false starts, slips, and wiggles, be strung up by his thumbs.*
2. *He who confines a reel to non-filtered and non-panchromaticised scenics be pointedly ostracized.*
3. *He who panorams too fast be quietly strangled, and he who panorams repeatedly be slowly choked, revived, and again choked.*
4. *He who insists upon projecting scenes because they were difficult to make and not because of any intrinsic charm be fed ground glass in his marmalade.*
5. *He who runs off before guests more than one reel of little Junior at mealtime be elected to a lynching party.*

Fortunately, pogroms are not popular in the smarter circles this season, as almost all movie makers could be found guilty on one of the points mentioned. Nevertheless, much good would result were Mr. Shaw's ideas more universally adopted, even if his treatments were not.

SO MUCH has been written of late about home movie titling, and so great has been the interest displayed in this absorbing phase of cinematography, that you may have overlooked the convenience and importance of our Ciné-Kodak Title Service.

Home movies *should* be titled—there is absolutely no question of this point! Those of you who have not the time or inclination to make your own titles will find in Ciné-Kodak Titles the inexpensive answer to titling troubles.



Edward, Vivian and
John with their
family of pets
and dolls

A typical Ciné-Kodak Title. The mottled dark background and decorative border lend contrast to the clearly-read letters. Your initial may be inserted in the top center border at no extra cost.

All you need do is give your Ciné-Kodak dealer a typewritten or printed copy of the titles you wish prepared. These titles are retyped by us upon a special machine with unusually legible type and photographed by title cameras. Instruct your dealer as to whether your titles are for black and white, Kodacolor, or duplicate film. Titles for Kodacolor Film are made on special blue-tinted film. Titles for duplicate film are made so that the dull side will be toward the core of the reel, as with duplicate film. Ten to twelve words are sufficient for any one title. If a title *must* be longer, carry it over upon a succeeding one.

When ordering Ciné-Kodak Titles, keep in mind the fact that they should be used only when the picture is not clear without them. Project your films and write titles for those points in the film where you ordinarily feel called upon to deliver an explanatory phrase for your audiences.

Ciné-Kodak Titles are charged for at the rate of 3 cents per word; minimum charge for title, 25 cents; minimum charge per order, $1.00.

MOVIE MAKERS, lively publication for cinamateurs of the Amateur Cinema League of 105 West 40th Street, New York City, is still eager to be introduced to those of you who are not acquainted with it. The April number is now ready, and a note to the League will bring you a free introductory copy of this issue.

A HIGHLY UNUSUAL incident has recently been related to us by Mr. Merton G. Gordon of New York City.

During a last winter's vacation, Mrs. Gordon had the misfortune to lose a valuable caracul scarf. Mr. and Mrs. Gordon had been sightseeing, and Mrs. Gordon noticed the loss of her scarf while going through the subterranean chambers of old Fort Marion in St. Augustine. Search of this location and others they had previously visited failed to produce the scarf.

At home in New York one evening they were showing their Kodacolor travel movies to some friends, and, incidentally, mentioned the lost scarf. At almost the same moment Mrs. Gordon appeared on the screen wearing the scarf. Before ten feet of film had passed, it was seen to fall from her shoulders. Reversing the projector, a title-serving sign identified the scene as having been shot in the gardens of the oldest house in the United States—the Webb Memorial Home in St. Augustine.

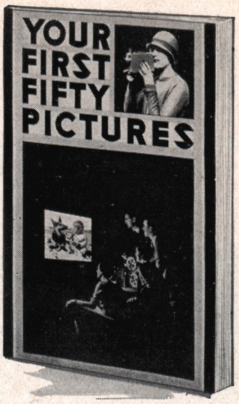
Mrs. Gordon wrote Webb Memorial that very evening, and by return mail was gratified to learn that her scarf had been turned in by some thoughtful person, and was being despatched to her.

Which proves that many are the advantages of owning a movie camera, and also that home movies should always be titled.

KODAK PROGRAMS are on the air each Friday night. The Countess Olga Albani, soprano, Jack Parker, tenor, a splendid male quartette, and the Kodak Orchestra come to you at 10 o'clock Eastern Standard Time over the Red Network of the National Broadcasting Company. At 9:30 o'clock, Pacific Time, another splendid Kodak program is on the air over the Pacific-Mountain Network of the National Broadcasting Company.

Nathaniel Shilkret, composer and conductor, brings the cream of radio talent to the new Kodak Hour.

Are there any more bids for this 64-page booklet? It contains 50 miniature movie outlines on almost every conceivable subject « one of which you see below. If you make movies, you should have a copy; and so you shall, absolutely FREE, if you will but drop a line to the Editor of the News. Why not do it today?



A Day in the Country

AT least once in every year there comes a day when, without thought of time or specific destination, the gas tank of your car is filled—the radiator cap is turned towards "unknown" country—and you set forth on a voyage of exploration and relaxation. Why not establish your Ciné-Kodak behind the windshield? Let this all-seeing passenger record the journey and make it possible for you to while away many an evening of the future in pleasant retrospection.

TITLE

A Day in the Country

SECURE a large scale road map and make a close-up of it, indicating with a heavy pencil or crayon the territory covered by the following shots.

Then close-ups as your hand turns on the switch and your foot steps on the starter of your car.

And then a semi-close-up panoram as your car leaves the driveway and turns out into the street.

As your Ciné-Kodak is to record the passenger's viewpoint, you will want a few long and medium shots through the windshield as you leave your town behind you and roll through the countryside.

Get just as many long and medium shots of the unusually beautiful scenes along the way as you can. Make these from acute angles rather than right angles.

Back to the road map—your pencil circles the name of a little hamlet.

For this is where you stop for luncheon—record your approach and stop at the country inn where you are to eat, and follow this with a semi-close-up of the inn sign.

You will want, of course, several shots of the inn grounds and, if you eat out-of-doors, several views of the luncheon.

You've got the idea now, we know. Use your road map to chart your progress. If you stop at some lovely little lake or stream, make a shot or two.

Or, perhaps, a close-up of your speedometer reading "45 miles per hour," then one of a sign, "You are now entering Brantford—slow down to 20 miles per hour." Then another of your speedometer—it now reads "40 miles per hour." Your Ciné-Kodak then espies a motorcycle policeman and, sure enough, the next close-up of your speedometer reads "20 miles per hour."

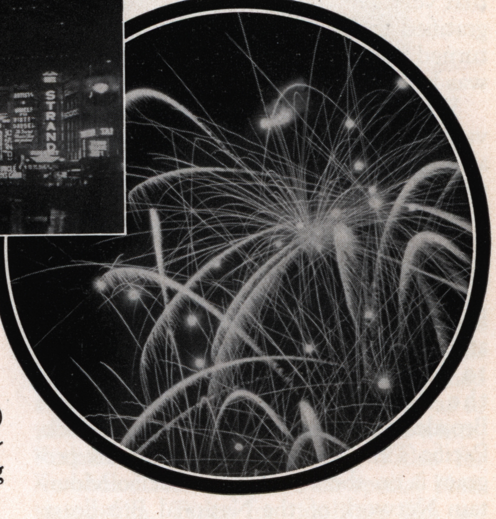
Too, you may take your Ciné-Kodak out of the car and to the side of the road and film your car as it comes into sight and glides past your camera.

Another shot would be to set the camera on the highway, press the exposure lever, and film your car from a distance of several hundred yards until it rushes directly over your Ciné-Kodak, after making certain that your car will clear the camera by a comfortable margin. The result is startling. Such shots make a story of your movie holiday.

Curfew Need Not Ring Tonight

» at least as far as movie cameras are concerned

The kaleidoscopic electric signs of your local "Great White Way" will make interesting movies. Use your half-speed device, if possible.



Movies can be made of fireworks, too—an unexpected and interesting screen subject. Get up close to them and use the half-speed device, if your camera is so equipped.

HAD ANYONE attempted making movies a few years ago of the various electric signs stabbing out of the inky roof of Times Square, someone would probably have had him quietly led away.

Pictures at night!

Why, everyone knew that you needed sunlight to make pictures. Might as well try to make close-ups of the trapeze performers at a flea circus. (Now, there *is* an idea. Wonder if they would suffer stage fright if a long-focus lens was pointed at them?) It just wasn't done. Pictures at night, indeed!

A night-time movie maker might well have been a subject for observation in the days before the advent of fast lenses and "Pan" Film. Today things are different.

Yet, with but a few exceptions, movie makers make movies only within the hours from dawn to dusk—and not too close to either—simply because very few realize that most interesting effects can be secured after dusk by cameras with *f*.1.9 or *f*.3.5 lenses.

The flashing theatre signs, myriad pairs of automobile headlights released by traffic signals, individual pairs pulling up before theatres and clubs—these and the innumerable other night-time scenes all belong in your film library.

Weirdly beautiful effects can be secured by filming main thoroughfares just at dusk, when theatre, store and street lights are switched on for the evening. The ghostly gray of the sky's faint illumination, punctured by the pin-point gleams of countless lights, produces thoroughly worthwhile screen results.

Night scenes are particularly lovely when filmed (from a safe vantage point) during a rainstorm. The reflecting properties of glistening streets detract nothing from the charm of such scenes.

And this summer, by all means, take your movie camera to the nearest amusement park for shots of its fantastic lights.

Fireworks, too, are prime game for your camera. Skyrockets, as well as pinwheels, will faithfully register on your film.

Someone has said that the first sign of senility is to remain unruffled at the passing of a fire engine—for certainly everybody likes to go to fires. Their occurrence is regrettable—representing a loss in property values of staggering proportions—"typical of American wastefulness"—and all the rest. But if a fire *will* break out, no able-bodied person within running or driving range will miss it. Rare though the occasion be, if a night fire occurs in your vicinity, take your movie camera to it. Striking scenes may be secured, especially if the flames are brilliant enough to silhouette the hurrying forms of firemen and spectators.

Night-time fires make thrilling movies in black and white or Kodacolor. Wide World Photo.

And use "Pan" Film! Incandescent lamps contain a large percentage of red light rays. Ciné-Kodak Panchromatic Film is, as you know, much more sensitive to red light rays than ordinary film. Open the diaphragm stop of your camera as far as it will go. Use half-speed if your camera is so equipped and if the resultant double-speed projection effect will not be detrimental. There will not, at best, be too much light. Cameras with *f*.3.5 lenses will make night pictures of brilliant lights—but cameras with *f*.1.9 lenses are better fitted for night cinematography.

The owners of Kodacolor equipped cameras need not confine their night-time picture efforts to black and white movie making. Kodacolor movies can be made of fires—really good fires—if you can get close enough to them. Kodacolor movies can be made of fireworks—pinwheels, flares, "flower-pots," and other stationary effects in particular. Kodacolor movies *have* been made of skyrockets and the like, although the clearest of atmospheres and a half-speed device are rather necessary to accomplish it.

Try some night scenes sometime soon. Leave fifteen minutes earlier for the show and take your camera along. You'll find that such scenes justly claim an important place in your film library.

The fantastic tracery of amusement park lights will look well on your screen.

Donnie Goes Aloft

(Continued from Page 5)

Not at all.

In the first place, gliding is becoming almost as popular as contract bridge. Secondly, it is no more hazardous, properly indulged in, than riding a bicycle. And thirdly, it makes an absorbing screen subject. Almost everyone has made movies of airplanes and air races. Gliders are equally interesting, as their graceful soaring voyages are most easy to film.

The easy, birdlike flights, which, taken against a cloud-studded sky, are so pleasing on the screen, are almost as simple to make as they are to film. A glider merely glides—and shortly coasts to a stop on the ground. Verily, if the occupant does nothing at all but leave the stick in neutral and keep his feet pressed evenly against the rudder bar, he will land, for example, safe and sound 100 yards distant some thirty seconds later.

Gliding sounds like, and is, good fun. But it is not to be compared with the piloting of a sailplane—dainty, delicate and more advanced sister of the primary glider. A sailplane will sail twenty feet for every one foot loss of altitude. These are the "kites" which will stay up hour after hour, using warm, upward air currents to maintain their detachment from earthly matters. These, also, are years beyond the attainment of Donnie Crawford, and the limits of this story—which is closed with the suggestion that you inquire at your local airport for the whereabouts of nearby glider enthusiasts so that you can make movies of this fast-growing pastime.

COURTESY AERO DIGEST, N. Y.

On his way—if you look closely you can see the released shock cord launching rope.

Golfers Ahoy!

Keep out of the rough with Bobby Jones

AT ABOUT this time of the year thoughts of ice-bound northerners and rain-bound southerners (exceptions gladly granted to those states which are touchy on the subject) are turning from squash, badminton and "murder parties" to the grand old game of golf.

Perfectly obvious to thousands of golfers are the reasons why they were put out in the qualifying rounds of last summer's club tournaments. Things are going to be very different this year! Three members of that favorite foursome are going to be shown things about golf of which they have not had heretofore even the slightest suspicion.

The only disturbing feature of these pre-season resolutions is the realization that the same vows were made—and, in some inexplicable manner, broken—for the past several years. Those perfectly grand drives achieved with depressing irregularity. Those nonchalant 12-foot putts that failed to materialize.

A suggestion is in order. Let the greatest golfer of them all coach you through the medium of the Cinegraph, "Slow Motion Analysis of Bobby Jones."

Countless newsreel movies have been made of "Bobby." Convincing as they are of the fact that he can do things with a golf ball beyond all reason, they nevertheless leave one largely in the dark as to just how he does it. This Cinegraph, however, has been prepared to bring enlightenment to the hosts of sandtrappers. Normal and slow motion versions of "Bobby's" strokes are further classified by dotted line analyses of the paths followed by his club heads. Each department of "Bobby's" game is so treated.

Every golfer should do a little "skull practice" with this Cinegraph, before and during the 1931 season.

"Slow Motion Analysis of Bobby Jones"—a 400-foot Cinegraph—No. 1567—has recently been reduced in price to $24. Your Ciné-Kodak dealer has, or can secure, it for you.

WIDE WORLD PHOTO

"Bobby" Jones with the 1930 National Open Championship Trophy won at the Winged Foot Golf Club, Mamaroneck, New York.

The Prairie Pirate

Kodascope Libraries present Harry Carey, Robert Edeson, Trilby Clark, Fred Kohler and Lloyd Whitlock in a drama of the cattle country

HERE IS a good old-fashioned "western," filled with gunplay and peerless horsemanship. Harry Carey, for years the idol of the youth of America, is once more cast as the grim avenger of the plains.

Since the origin of movies, western thrillers have claimed an important place in the affections of the theatre-going public. They are a peculiar American institution, and just as much in demand today as in the past.

"The Prairie Pirate" is a typical thriller. Harry Carey, admittedly, is not an Adonis, but few can equal his skill in the saddle and convincing efficiency at the business end of a sixshooter.

In "The Prairie Pirate," Carey, cast as Brian Delaney, a poor cattleman, lives with his sister, Ruth. Aguilar (Fred Kohler), leader of a band of Mexican outlaws, kills the sister in a raid during Carey's absence. Only one clue is left—some peculiarly twisted Mexican cigarette stubs.

Carey abandons his humble ranch and travels from town to town, acquiring fame as a lone bandit—the "Yellow Seal"—raiding saloons and gambling houses, stealing nothing, but searching only for a duplicate of those twisted cigarette stubs.

His search brings him to the gambling house of Howard Steele (Lloyd Whitlock). Steele had for months been steadily winning the fortune of Don Esteban (Robert Edeson), and planned to use the Don's gaming losses as a wedge to force his consent to the marriage of his daughter, Teresa (Trilby Clark).

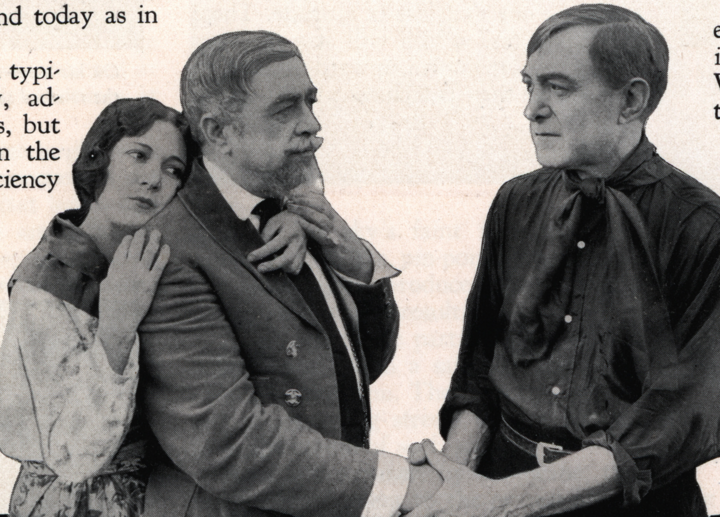
On the night of the "Yellow Seal's" raid on Steele's saloon, Don Esteban's luck has a turn for the better. Steele and Aguilar, however, counting on the fact that the famous bandit's presence is well known in the neighborhood, attack and rob Don Esteban on his way home with his winnings—leaving on him the mark of the "Yellow Seal." Aguilar, unfortunately for himself, also leaves behind one of his twisted cigarettes.

The manner by which Steele's plans are thwarted and vengeance is given the "Yellow Seal" will provide thrills enough for all. Beg pardon? Yes indeed—Brian wins the heart and hand of the fair Teresa after a series of exciting episodes.

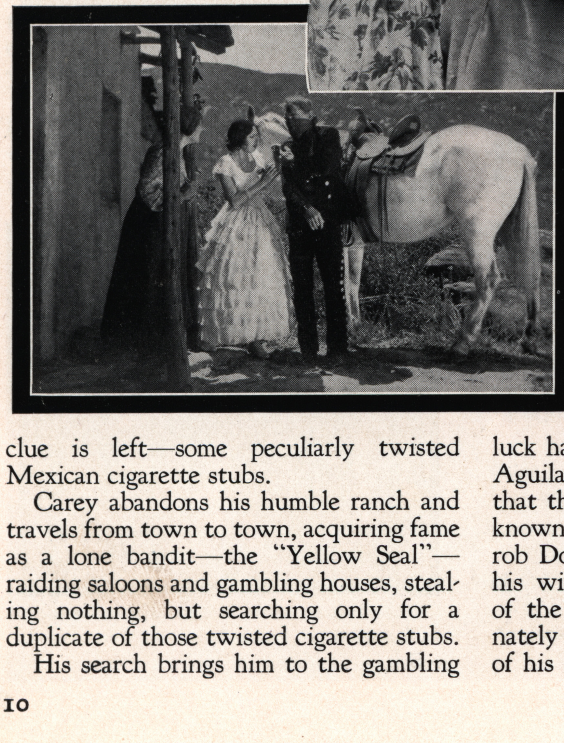
"The Prairie Pirate" is five 400-foot reels in length—No. 8171—and its base rental is $7.50.

A list of Kodascope Libraries Branches is given below. If none are convenient, address their headquarters at 33 West 42nd Street, New York City, for the location of the nearest Distributor.

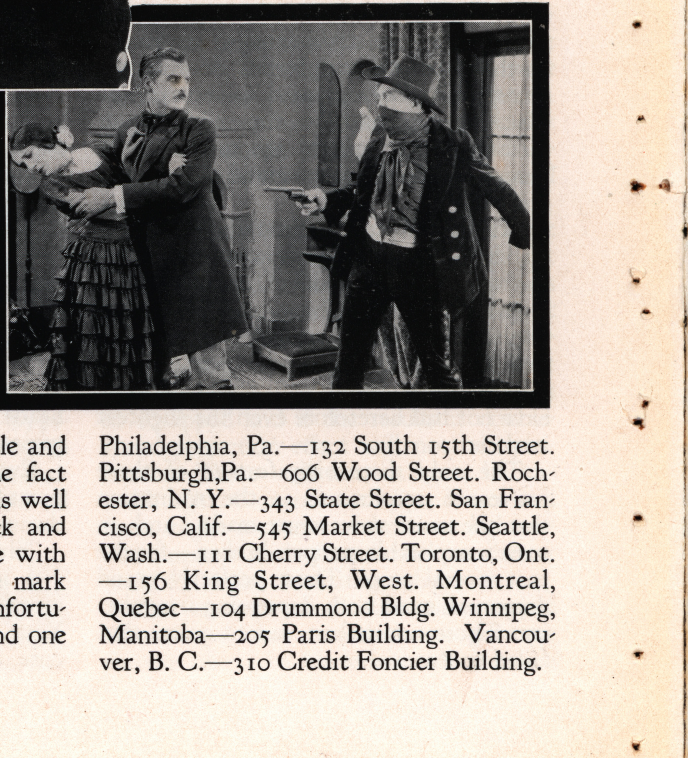
Atlanta, Ga.—183 Peachtree Street. Boston, Mass.—438 Stuart Street. Chicago, Ill.—137 N. Wabash Avenue. Cincinnati, Ohio—110 West 8th Street. Cleveland, Ohio—806 Huron Road. Detroit, Mich.—1206 Woodward Avenue. Kansas City, Mo.—916 Grand Avenue. Los Angeles, Calif.—643 South Hill Street. Minneapolis, Minn.—112 S. 5th Street. New York, N. Y.—33 West 42nd Street. Philadelphia, Pa.—132 South 15th Street. Pittsburgh, Pa.—606 Wood Street. Rochester, N. Y.—343 State Street. San Francisco, Calif.—545 Market Street. Seattle, Wash.—111 Cherry Street. Toronto, Ont.—156 King Street, West. Montreal, Quebec—104 Drummond Bldg. Winnipeg, Manitoba—205 Paris Building. Vancouver, B. C.—310 Credit Foncier Building.



Above: Trilby Clark, Robert Edeson and Harry Carey, featured players.



Left: Harry Carey, as the "Yellow Seal," returns wounded to his hideout.

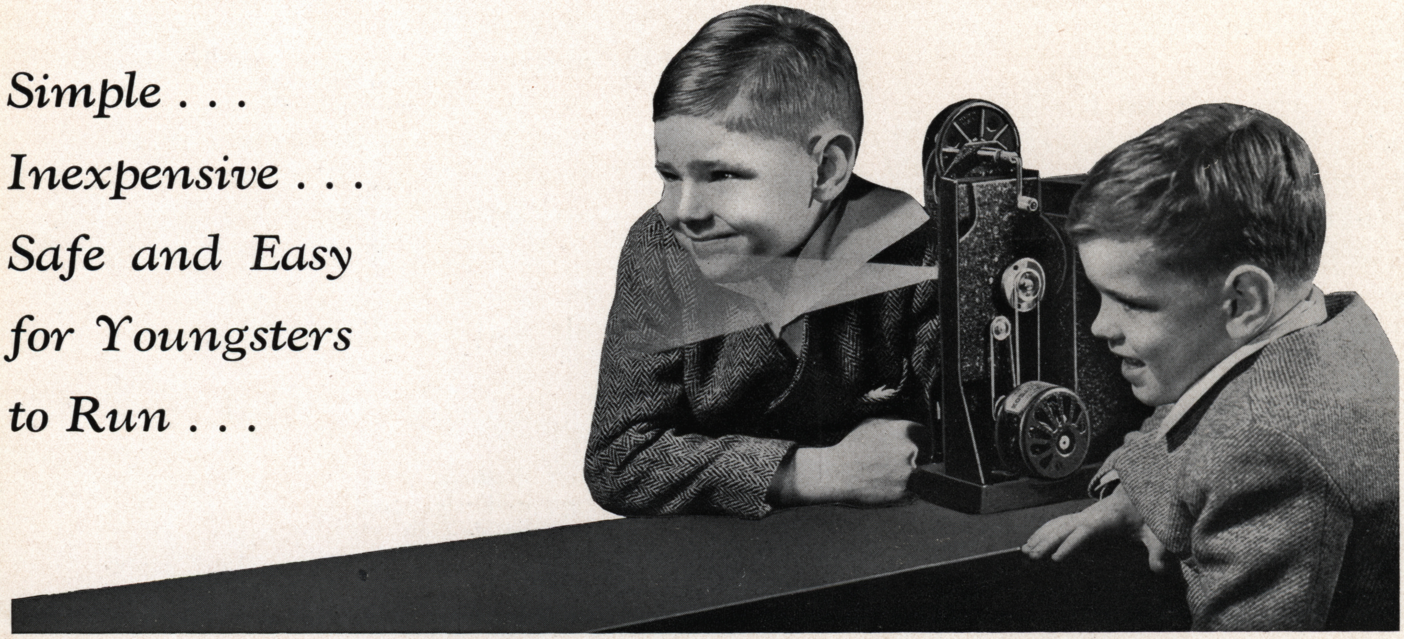


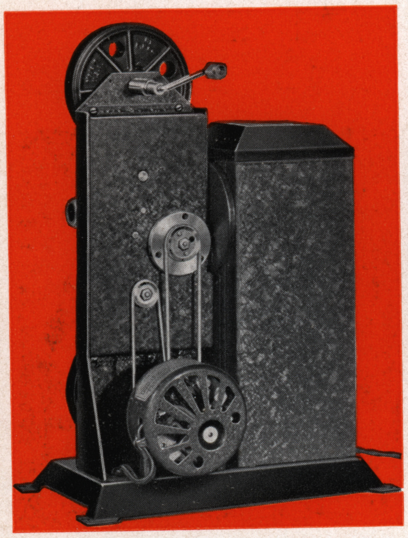
Right: The "Yellow Seal" rescues Trilby Clark from the clutches of Lloyd Whitlock.

KODATOY

The Eastman Projector for CHILDREN SHOWS REAL MOVIES

Simple . . .
Inexpensive . . .
Safe and Easy
for Youngsters
to Run . . .





Kodatoy is practical, sturdy, safe. It has powerful condensing and projection lenses; three-blade shutter; claw pull-down. Simple, easy sprocket threading. Framing unnecessary. Model illustrated is motor-driven, for use with 105-125 volt, 60-cycle A. C. only. Price, $18.50. Hand-driven model, $12.

KODATOY is amazingly simple . . . entirely safe. A youngster of seven can run it. Yet it is an efficient 16 mm. movie projector, showing clear, brilliant pictures.

Made by Eastman, world's largest makers of home movie equipment, Kodatoy has high-quality optical and mechanical features—powerful condensing and projection lenses, three-blade shutter, sprocket threading.

These features are usually found only on expensive projectors. Yet Kodatoy is surprisingly low in price.

Complete outfit—Kodatoy and miniature theatre with "silvered" screen—costs but $12. Motor-driven, $18.50. Or motor sold separately, $6.50.

Kodatoy uses 16 mm. Kodak Safety Film. Kodaplays are entertaining and instructive movie films. These are moderately priced at 30, 60 and 90 cents each.

See Kodatoy at any leading Kodak dealer's, toy or department store.

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EASTMAN KODAK COMPANY
Rochester, New York

CLEAR, CRISP MOVIES INDOORS WITH KODALITE EQUIPMENT

The Importance of the New Kodalite, Model B

INDOOR MOVIES of brilliance and quality are easily made with Kodalite illumination.

Movie makers are already familiar with the original Kodalite—now known as Model A—and know the excellent results to be obtained with its use.

The new Kodalite, Model B, provides a soft, wide-angled light and supplements the powerful, concentrated illumination of Model A.

Together, the two Kodalites make possible a wide range of indoor movie making. With the new Model B for general illumination, and the more intense Model A for spotlighting, many novel and interesting effects become possible.

Kodalite, Model B, is particularly effective for close-ups. Its broad illumination is smooth and even—causing no discomfort to the subject facing it. It may be either hand-held, or affixed to its stand, and so used at any desired level.

Any Ciné-Kodak dealer will be glad to show you both models of the Kodalite.

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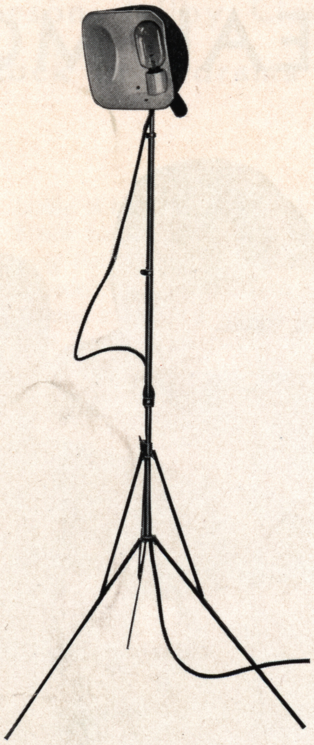
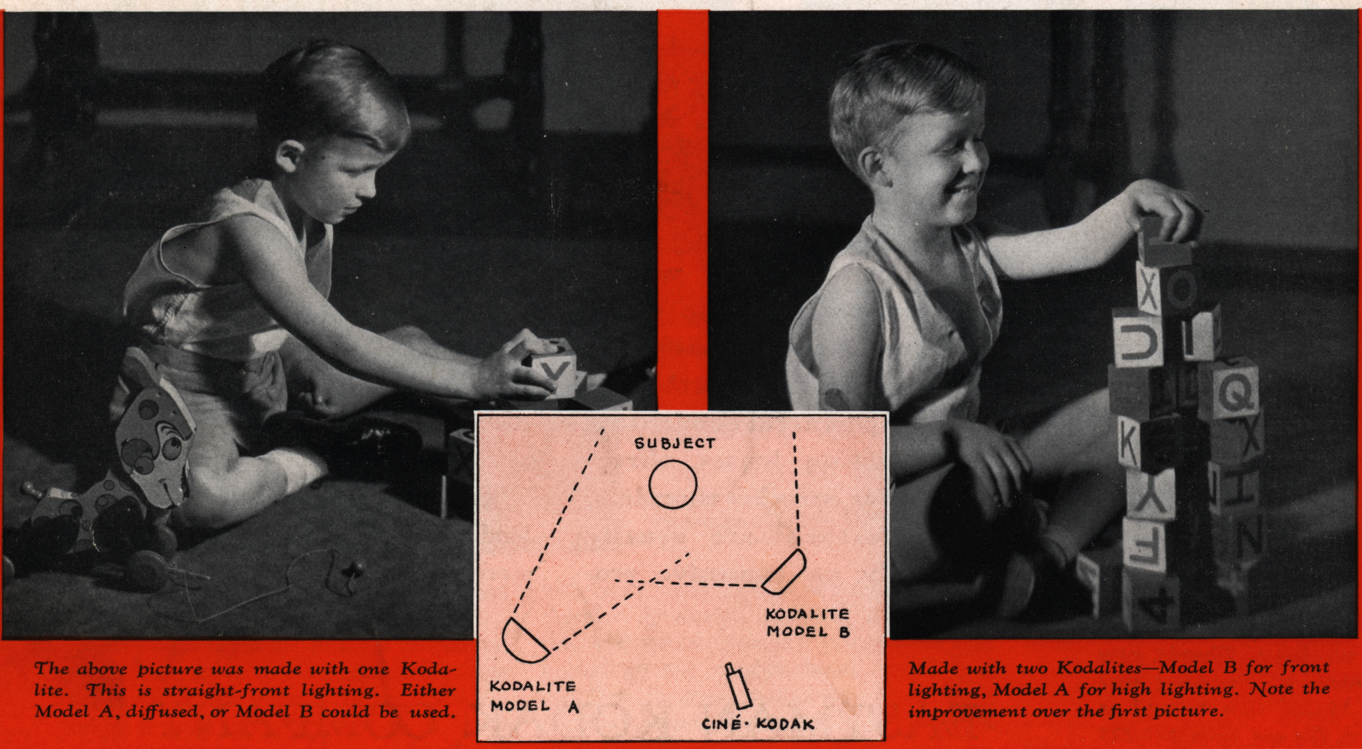


Left—Kodalite, Model B, with connecting cord and telescoping stand. Single Unit, $15; Double Unit, $27.50; Combined Single and Double Units in carrying case, $50; 500-watt lamp, $4.85 extra. Kodalite, Model A, $15; Diffuser, $1.50.



The above picture was made with one Kodalite. This is straight-front lighting. Either Model A, diffused, or Model B could be used.

Made with two Kodalites—Model B for front lighting, Model A for high lighting. Note the improvement over the first picture.

EASTMAN KODAK COMPANY, Rochester, New York

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